



THE MCGILL DAILY

Volume 89, Issue 25 November 8, 1999
Entrenando el mono desde 1911

North meets South

at the
Montreal
Museum of
Fine Arts
story pg. 7

NEWS:

Does SSMU exist? - pg. 3

CULTURE:

Richler lecture: growing up Jewish in
Quebec - pg. 9

Cops Rough up Concordians

Two arrested, one fractured knee as riot squad quashes dissent

BY JON BRICKER AND JASON CHOW

MUC police clad in riot gear arrested two Concordia student politicians while injuring others at a demonstration last Thursday.

Concordia Student Union VP Communications Tom Keefer and CSU general manager Rick Stom were arrested for obstruction and assaulting a police officer. In the chaos, one student suffered a fractured knee and another protester was arrested inside a Concordia building. Concordia students were protesting against the provincial government's cutbacks to education and were on the first day of their two-day strike.

"We view this as a strike break," said Ilijevski, Canadian Federation of Students Quebec coordinator and a strike organizer.

According to eye-witnesses, 10 police cars and a 12 man riot squad pulled up to demonstrators near Concordia's downtown Hall building at about 10:20 am. The police warned the students that they were breaking the law when using megaphones. The strikers then moved the demonstration closer to the Hall building and two of them continued to use megaphones. The police said that the megaphones were creating excessive noise, contravening a municipal by-law.

According to Stom, the police surrounded him, grabbed his testicles, threw him to the ground, and took him away in a police van.

Students then sat in front of the van on Mackay Street to try to prevent it from leaving.

ing. Riot police came over and pushed the students with their shields and prodded them in the ribs with their batons. About 20 students chain-linked their arms as a gesture of defiance shouting "Shame" and "Stop the violence", forcing the riot squad to retreat.

The riot squad injured three students. One student suffered a fractured knee, a



Police at Wednesday's protest

second had swollen knuckles, and another with a bruised back.

Angry, Ilijevski said that the demonstrators were given permission from the university administration to protest on the Concordia campus.

"The Dean of Students said it was okay that we were there," said the organizer. "We didn't stop anyone from going in [the Hall building]," said Ilijevski. "[The police]

told us it was illegal to use megaphones."

Ilijevski also accused the police of retaliation for Wednesday's incident in which two police officers were manhandled while trying to make an arrest.

"I think they (the cops) were upset about what happened at the demo [Wednesday]," said Ilijevski.

Thursday's *Gazette* had splashed pictures of a police officer on the ground on its front page, coverage which Ilijevski feels was unwarranted.

"It's really awful that the *Gazette* did that," Ilijevski said. "There are a lot of misunderstandings right now between [students and police]. We're both fighting the province for more money."

MUC police quickly denied any allegations of revenge, explaining that the riot squad was simply doing its job.

"Whenever there is a demonstration, the police must be there to make sure it unfolds in an orderly fashion," said Stephane Banfi, a media relations representative for the MUC police.

The police also had no information of any injuries caused to the demonstrators and denied that any excessive force was used. "I don't have any details of injuries here. Obviously injuries may occur at a demonstration," said Banfi.

The student union has said that they will pursue the police in a lawsuit.

At press time, the Concordia student leaders were meeting to determine whether they would take legal action against the police.

photo by Pierre-Alain Parfond

Support for Youth Summit not Unanimous

McGill's participation likely but still unconfirmed

BY K. ANDERSON

The plan presented by the Parti Quebecois to foster dialogue between youth groups and the government at a meeting entitled *Le Sommet du Quebec et de la Jeunesse* appears to be stalled as some groups question whether they will even participate.

Financed by the provincial government and billed by Premier Lucien Bouchard as three days of reflection, work and discussion, the Summit is intended to address challenges faced by youth. The February meeting also aims to facilitate dialogue between young Quebecers and their leaders. The problem is that some of the young Quebecers consider the Summit an elitist gesture which will serve only to reinforce the prevailing political climate.

The Concordia Student Union has advocated a boycott of the Summit on the grounds that it will not serve student's interests. The CSU is hoping to organize an alternative forum.

McGill's involvement in the government summit is unconfirmed but SSMU President Andrew Tischler believes that McGill's participation is likely. Tischler attended a preliminary meeting regarding the summit last Friday.

"We had a preliminary meeting with myself, the president of UQAM and several representatives of other universities," Tischler said.

"I stressed that not only accessibility but quality were key concerns for McGill."

Tischler said that SSMU Council will debate official involvement in the Summit shortly.

Francophone Commissioner Louis Phillipe-Messier strongly opposes the movement to boycott the Summit.

"McGill is in a different position than the other [francophone] student unions," he said. "If they boycott, it's a political statement. If McGill boycotts, we will be forgotten. There will be no anglophone representation at the Summit."

Even McGill's chapter of the International Socialist Students' Association (ISSA), which opposes the premise and tone of the summit, is hesitant to denounce it. The reason for this is that the Federation des Etudiants des Universitaires Quebec (FEUQ), Quebec's largest student union, is standing behind the summit.

"To have any viable student movement, you need to include [FEUQ] because they represent the majority of students," said Dan Mulgrew of the ISSA.

Among the issues to be addressed by the summit is the chronic problem of youth unemployment. According to the summit's organizers, youth unemployment is 4 per cent higher than that of the general population and most of the jobs held by youth are not secure. The first panel of the Summit, *Taking up the Challenge of Employment*, will discuss how to provide young people with both more job opportunities and greater job security. Tentative proposals include promoting unions between business, community and youth circles, as well as bolstering support for young entrepreneurs.

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SSMU won't take stand on Pinochet

Endorsement for letter denied at Council

BY ANDREW GOLDSTEIN

Temper flared at the SSMU Council meeting last Thursday as a majority of councilors decided not to endorse a letter supporting the British decision to allow the extradition of former Chilean dictator Augusto Pinochet to Spain to stand trial for human rights violations.

Clubs and Services Representative Clare Jennings received permission to present her letter supporting the extradition after it was briefly brought up at the November 21st meeting. Jennings wanted to have SSMU endorse Britain's decision to "allow Spain to bring General Pinochet to trial for his crimes against Spanish citizens" on behalf of the student body. In her address, she emphasized the atrocities of Pinochet and called on SSMU to take a stand against them.

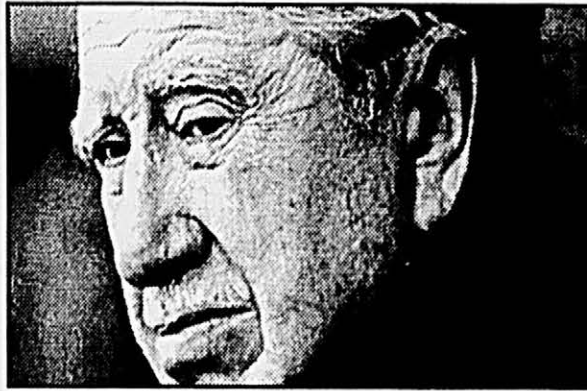
"Human rights should be enforced and SSMU should stand by [that principle]," said Jennings.

Sam Gross, Vice President of Clubs and Services, had encouraged the reintroduction of the letter on the agenda for

Thursday's meeting. According to Gross, the letter needed to be thoroughly discussed because it would affect SSMU's future reactions to other such events.

"[We'd] be setting a precedent for future standards regarding SSMU's policy on international events," said Gross. "Currently there are over one hundred and thirty groups the SSMU represents. If this letter succeeds in being sent, every group will feel that their itinerary should be addressed by SSMU. They should feel this way, but it warrants SSMU thoroughly discussing which letters represent the entire student body."

SALSA, the Spanish and Latin Student Association of McGill, has responded to the



Augusto Pinochet

Pinochet issue. SALSA has been trying to spark student action by arranging for speakers to come and raise awareness on the issue.

"There is too much apathy by student groups. They should not be as willing to stand back and let individuals govern all our decisions," said SALSA co-president Martin Doe. He welcomed Clare Jennings' letter which supported making Pinochet accountable for his actions.

SSMU was hesitant to take a stance on

what it perceives to be an international issue although it can be seen as one against discrimination.

"[The SSMU] must choose our areas carefully to ensure that we are representing the student body," said President Tischler.

Some present at the meeting felt that this was not reasonable and that while the Pinochet letter set a precedent for other special interest groups in the SSMU, it should not stop the SSMU from taking action.

"All letters will be brought to the SSMU for approval. The SSMU should not in any way feel that by sending this letter, they are not bound to other commitments," commented Philippe Gohier.

In reality, this is not a precedent for the SSMU. SSMU has been involved in political issues before. Only a few years ago, SSMU protested the mistreatment of the Burmese people by Pepsico. Some present at the meeting raised this concern. François Tanguay-Renaud of the Law Students' Association expressed his concerns about the implications of the letter. "SSMU must not be perceived as an autocratic body, who fail to represent any of the student body. If an appeal is being made by students, it must be considered."

Augusto Pinochet Ugarte was Chilean President from 1973 to 1990. After overthrowing the democratically-elected President Salvador Allende through a military coup, he quickly established himself as a vicious and brutalizing dictator who did not shy away from violence and sought to extend his control over every faculty of Chilean life.

After finishing his term, Pinochet lived securely, believing that his additions to the constitution protected him from accountability. On his visit to England in 1996, he was arrested by the British government for acts which broke international law. The Spanish government requested he be extradited to Spain and tried there for his crimes against Spanish citizens living in Chile at the time of his administration.

Does the Students' Society Exist?

Chief Returning Officer Paul Flicker proclaims constitution invalid

BY SAMIRA RAHMANI

SSMU Chief Returning Officer Paul Flicker shocked Council last Thursday by declaring the constitution of the Students' Society invalid.

Speaking under the New Business Column of the agenda, Flicker calmly indicated he had a document to pass out to the council. The document, which councilors were permitted 5 minutes to read over, declared that the CRO was rejecting the Council's recent "resolution to hold a referendum regarding the addition of a vote to council." Flicker was referring to the addition of a council vote for a representative from the First Year's Council Committee (formerly known as the First Year's Students Association).

The document also went on to assert that the constitution that the SSMU is currently working from is "invalid."

Flicker maintains that the new constitution never came into effect because the interim by-laws passed in the spring of 1999 "don't meet the standard [Article] 40.3." The article reads, "This Constitution shall come into force subject to the adoption by Council of the By-laws with the view to satisfying the requirements of this Constitution."

Any violation of this article means that the constitution cannot come into force. According to Flicker there are several violations - mostly centered around these by-laws. He alleges that some of the by-laws referred to in the constitution are missing in this set and that other by-laws refer to positions, policies, and articles (of the constitution) that no longer exist.

His secondary argument revolved around the issue of translation of the by-laws. In the letter to council he stated, "[T]he Society's failure to translate those by-laws into French violates the Constitution [articles 37.1 and 39.6], and hence invalidates the by-laws, rendering the Constitution inoperative." Flicker also pointed out that

Article 39.1 of both English and French versions of the Constitution which deals with the amending formulae has an erroneous reference.

SSMU President Andrew Tischler was dismissive of the CRO. "It is outside the mandate of the CRO's disposition to make a ruling," said Tischler. "Any statement towards 40.3 [by the CRO] is invalid, and interpretive based on the fact that I don't find that [the CRO] can speak to it."

On the erroneous reference, Tischler stated that legal counsel had previously dealt with the problem, and that the article was "well referred to, and as such is not an absurdity, merely a typographical error."

In an impassioned plea to council, Tischler said, "My first reaction is that [the

constitution] holds, and I am fulfilling my constitutional duty to ensure the longstanding security, and safety of the Society."

"I believe that if we are to postpone this election we will be hurting the Society overall. As such I do not believe that council should accept the decision of the CRO," he added.

Flicker was not thrown off by Tischler's charge that his interpretations were outside his mandate. "The CRO, under the old and new constitution, had to check whether the questions are clear, concise, and do not violate the Constitution and by-laws," said Flicker. He doesn't believe it "meets the constitutional prerequisite of clarity when people won't know what Constitution they are voting to amend."

Law Representative François Tanguay-

Renaud invited the Council to take this debate to the Judicial Board and warned that there would be grave repercussions if such allegations were found to be true.

"To a third party - the government or to anybody - we look like fools [if our constitution is declared invalid]," Tanguay-Renaud said.

Flicker did offer two paths SSMU Council could take. The first was to reject the document, and challenge at the Judicial Board,

and the other was to correct the fault, and either meet the requirement of section 40.3 or re-enact a new constitution.

As it stands now, there will be no referendum on the addition of a new vote council. However, if council does choose to go to the Judicial Board, Flicker has said he will run the election.

"It would be a terrible pity if Council was to pass the FYSA motion and this should delay it," said Tischler.

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Look for the Visit of our Representative on Your Campus this Month

Tory House Leader Optimistic

Mackay cites party's history, national presence for comeback

BY ZACH DUBINSKY

Peter MacKay doesn't exactly fit the mold of a federal politician. Reserved, young - he received his bachelor's degree from Acadia University in 1987 - and ingenious, he readily admits his shortcomings, speaks openly about political "mumbo-jumbo," and even discloses the occasional party secret (off the record, of course).

But MacKay, Progressive Conservative House Leader in the House of Commons and critic for the Ministry of Justice and the Solicitor-General, fits one stereotype perfectly. Don't mind the Reform Party's stranglehold on the West, he says. Don't mind the seemingly interminable Liberal dynasty that rules Ottawa. MacKay believes that the PCs are strong and well poised for a comeback.

Speaking mostly to members of PC McGill on Thursday, MacKay positioned the Tories as the only opposition party with both a national focus and a deep history in Canadian politics. This makes them the best alternative to the Liberals, he argued. And the Tories' allure is magnified, he stated, by the integrity of their leader.

"I've never seen a guy in my life who has as much strength of character and personal integrity," MacKay said of Joe Clark, a former prime minister and the leader of the federal PCs. Clark, MacKay said, epitomizes the politician whose foremost desire is to help his constituents.

MacKay touched on the bleak prospects for his party in the four by-elections cur-

rently underway, and regretted that the Conservatives no longer enjoy stronghold ridings comparable to the Liberals' in Mount-Royal or Hull-Aylmer.

"We used to have that kind of support base," he lamented. And he quickly acknowledged the source of its demise: "A lot of it was in Western Canada."

But MacKay maintained that the party couldn't hope to rest on those laurels. To

have to make that commitment. You have to say 'We are going to represent all regions.'"

MacKay also regretted the dissension from Ontario's Youth PC wing, which supported Manning's push for a United Alternative. He said that there was a lack of "fluidity" between the federal party and its provincial cousin in Ontario, whereas the Alberta and Maritime PC governments interact well with the national PCs.

But as to the platform that the Conservatives will adopt to compete against the Liberals in the next general election, MacKay was vague. While he made it clear that broad-based tax relief would be included, he had no definite answer to questions about Canadian participation in the proposed Free Trade Area of the Americas, the Liberals bill to amend the Elections Act, or the threat that the World Trade Organization poses to Canadian cultural and environmental autonomy.

If the Tories are to accomplish a breakthrough in the next election, which MacKay forecasted for 18 to 24 months from now, they will have to outline specific plans for a variety of issues that they have so far only touched the surface of. MacKay's decision to focus on his party's history and national presence and the integrity of its leader only reinforces the Tories' lack of a well-defined platform.



Tory House Leader Peter MacKay

try to regain its former stature - the PCs won 212 seats in the 1984 general election - the party must instead stress its advantages.

"We have a strength we should emphasize. That is we are a true national party," he said, implying that this national presence gives the Tories an edge over the Reform Party, which stole much of the traditionally Tory vote in the West in the 1993 and 1997 elections.

MacKay was firm towards Reform Party Leader Preston Manning's attempts to unite the two right-of-centre parties. "We are not going to compromise and run joint candidates anywhere in the country," MacKay said. "To be a national party you

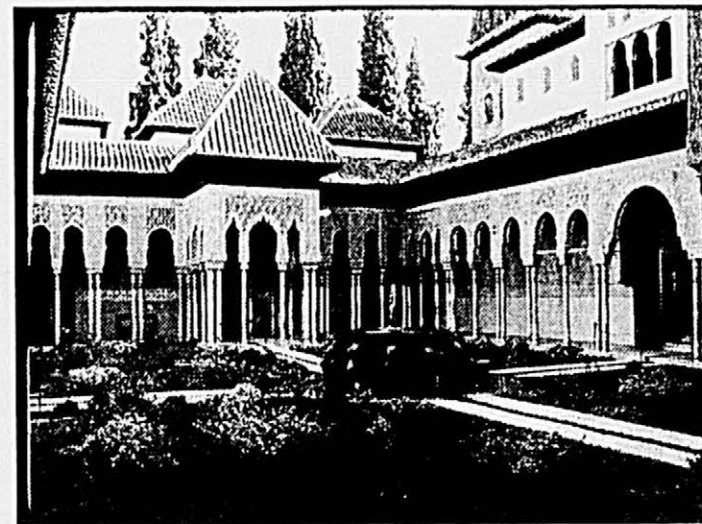
The Alhambra Wins for Architecture

BY ZACH DUBINSKY

For this issue's poll, the Daily asked staff and students in the faculty of architecture, "What is or was the greatest feat of architecture of the present millennium?" We hoped our respondents would illuminate a historical and stylistic cross-section from the small and simple to the largest, most elegant edifices of the last thousand years.

We were not disappointed. While two of our three polls so far - those on engineering and science - elicited answers mainly from the last century and a half, responses to today's poll mirrored our poll on the millennium's greatest religious event and figure: responses were fairly evenly distributed throughout the last thousand years.

Upon reflection, this apparent coincidence makes sense. For the first 500 years of the millennium, two groups pretty much controlled all significant construction projects - kings and bishops. And while the former built defensive structures that functioned largely as garrisoned residences, the latter expressed their devotion to God through often splendidly adorned, massive, elegant cathedrals and abbeys. The medieval hegemony of religion was syn-



The Alhambra, finished in 1390

onymous with the undertaking of elaborate architectural projects.

Perhaps for this reason, responses to today's poll included such religious structures as Chartres Cathedral (Chartres, France, built 1194-1260 in the Gothic style); St. Peter's of Rome (Rome, Italy, built 1546 to 1564 and 1590 in the Italian Renaissance style); and Angkor Wat (Cambodia, built in 1140 in the Khmer Hindu style).

Other notable answers included the Taj Mahal (Agra, India, built 1630 to 1653 in the Islamic style); King George IV's palace at Brighton,

England, by renowned architect John Nash (early 1800s); King Louis XIV's palace at Versailles (late 1600s, designed by architect Louis Le Vau); and the Paris Opera (Paris, France, by architect Charles Garnier, built 1857 to 1874 in the neo-Baroque style).

The winner by one vote, though, is a less known palace-citadel in Granada, Spain, that dates from the 14th century. The Alhambra (1338-1390, unknown architect), a Moorish Islamic, bearing masonry structure, was begun by Ibn al-Ahmar, founder of the Nasrid dynasty, and was continued by his successors. The complex comprises residential and official chambers and a mosque, and has spectacular ornamental reliefs and intricately tiled and jewelled mosaics.

millennium poll

Today: the greatest feat of architecture

Comment

BY JON BRICKER

It's a wonder that any students pick up the free promotional copies of the *Gazette* that get pushed on them around campus every fall. What do any of us really stand to gain from the enlightening *Gazette* photography that truly deserves an award for finding a needle in a haystack (or in this case, a protest placard in a cop's back) at Wednesday's Canadian Federation of Students rally?

What was a mobilization that put the "civil" back in civil (but not passive) disobedience, was instead a sight for poor eyes for the *Gazette*'s readership on Thursday, when the rag's cover photo captured a police officer taking licks from a few stupid students who chose to take their resistance

to the current post-secondary funding crisis too far. Their aggression was inexcusable, but so was the *Gazette*'s reporting. After the rally, MUC (Montreal's "finest") media relations reps, described a largely peaceful gathering, no arrests, two cops slightly hurt, one windshield smashed, a disagreement over how to route the march, but a generally sympathetic air to the dynamic between the cops and the students.

You'd hardly guess that by reading Thursday's *Gazette*. If the photo didn't damage the student front enough, the accompanying article certainly did. It described ad nauseum students taking misguided anger out on cops and downtown traffic and pedestrians. That's what they saw. This is what I saw: Some two thousand students marching in the name of a good cause. Reinvestment by the province, de-corporatization of their schools, better financial aid to undo the rising trend of student poverty. A strong and debatably effective front that brought attention to students in their fight against a vindictive province. I don't feel the need to relate what makes the province the sworn foe and enemy of students, but the *Gazette*'s misrepresentation of Wednesday's events did little to help what had been a noble fight.

I also don't feel the need to relate why it is that the MUC should empathize with the student plight against the very government that, in recent weeks, has stood in the way of the cops' own front for better pay. The fact is that Wednesday's action, for the most part, reflected that empathy. The cops' role as peace officers was upheld, from what I saw, to a tee, no charges trumped up, no batons swung. A day later, with public sympathy for the student front all but undone by the *Gazette*'s coverage, picketing students at Concordia met a whole different brand of keeping-the-peace. Riot squads awaited them, told them they had no rights to broadcast over their megaphones, arrested student leaders, and assaulted several more with batons. Is it any wonder that Friday's *Gazette* saw student leaders questioning the role local media coverage had played in angering police to the point that they

Policeman attacked at student protest



A Montreal Urban Community policeman is forced to the pavement during a demonstration yesterday by about 2,000 students protesting against Quebec government funding policies. Two policemen suffered minor injuries when students tried to prevent the arrest of a person who broke a police-car window. Story, Page A3

Front page photo by Shaun Perry from last Thursday's *Gazette*

Errata

Thursday's Planet Hollywood photos were by Matilda Gawor, and the review of *Pilgrim* was by Audrey Wubbenhorst. The Daily regrets the omissions.

THE MCGILL DAILY

Volume LXXXIX Number 25

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Misrepresenting Representation

From the Archives

10 years ago: The umbrella organization Students Taking Action to Network against Discrimination (STAND) began holding rap sessions on racism, homophobia, and anti-Semitism in the five McGill residences. STAND organizer John Miller stated, "We want to make students aware that discrimination is alive and well at McGill."

25 years ago: Daily writers Fox and Polumbaum wrote about the story of Ismail Hariday, a

McGill student of African descent, who was beaten viciously by city policemen. A formal complaint of police brutality, filed by Hariday to Montreal's police director during the summer, received a response months later.

50 years ago: Gabriel Glazer discussed "Israel, the UN, and World Government" at the Intercollegiate Zionist Federation meeting. Mark Dranov led the group in folk dancing and singing.

Letters to The Editor

DAILY SMOKING BAD CRACK?

CONFUSION ABOUT THE PGSS

This pathetic man who we have the misfortune to call our Prime Minister opens his mouth again, eh? Yes we do pay higher taxes in Canada because we have chosen to craft society a little differently. But when someone dares question our direction, does Jean reply with an eloquent and well argued defense of the system? Does he ask that person to think about those who get left behind? Does he even mention equality or point to the many cultural programs - which we take for granted - that would wither and die without public funding? No. He tells that person to get lost. Way to change hearts and minds. If there was no brain drain before, watch out for that sucking sound now. And the Daily labels this man as being 'ON TRACK!' That's brilliant. Razor sharp wit, Daily. Satire at its...Wait a minute [sic], hey, The Plumber's Faucet is supposed to be the only source of satire and general funny stuff at this school. What the hell do you think you're doing, encroaching on our jurisdiction? To think, we even threw you props in our masthead. Well that's it, the rights of Fauceteers have been trampled on for too long. This means WAR. We demand satisfaction (and some cookies). Be afraid, Daily, be very afraid.

shaz
Editor
The Plumber's Faucet

I am writing in response to your article on the demonstration of November 3 that appeared in Volume 89 Issue 24. The article incorrectly reports that the PGSS withdrew its support after controversy about the call to cancel the Youth Summit. The original list of demands that the council of the PGSS included nothing about the Youth Summit; this was due to an unfortunate miscommunication. The PGSS never requested it to be removed from the mandate because we were unaware of it. After the demand was publicized, OFFICIAL support was withdrawn because council had not had an opportunity to vote on the issue one way or the other. However, graduate students were encouraged to attend the march and indeed did so. The council meeting of November 3 has brought the issue to the attention of council and there will be no further confusion for subsequent events.

Kate Meier
External Affairs and Governmental
Relations Coordinator
Post-Graduate Students' Society

Universities Sell Out to The Man

Corporations limit academic freedom

BY SIMON RABINOVITCH

Traditional universities produced knowledge through research and distributed it freely through publication and teaching. The new corporate university views "knowledge as intellectual property, a commodity to be bought and sold," according to Dr. Neil Tudiver of the University of Manitoba.

Corporate players are acquiring an increasingly large handle on authority in academia. McGill is falling victim to this same big money.

At McGill this year, there has been extensive coverage of two controversial cases of corporate presence on campus. Coca-Cola was given an exclusive contract, a deal which many students felt restricted their freedom of choice. As well, Chapter's acquired management of the McGill Bookstore and was much maligned for its inefficient service during the September textbook rush.

With large cutbacks in government funding over the past decade, it is not surprising that universities have had to alter their traditional approach of relying heavily on public money. For almost all universities, this has meant turning towards a corporate model. Nowadays, universities are run and managed more like big businesses.

One need only look as far as the McGill Board of Governors to see this trend. Sitting on the Board - one of McGill's central decision making bodies - are John Cleghorn, CEO of the Royal Bank, David Kerr, CEO of Noranda Inc., and other high-ranking corporate executives. In contrast, academic staff holds only two gubernatorial positions.

Exploiting the campus for business opportunities, like the Coca-Cola and Chapter's deals, is part of the corporate university's commercialization campaign. This is part of a larger, more insidious problem which lies at the heart of the university's purpose.

The fostering of knowledge and research has always been a central tenet of universities. Academia's fruits, once held to be part of the public domain, are increasingly treated as privately owned, marketable goods. Moreover, corporate funding is a major source for universities' operational budgets. If strings were not attached to these donations there would be less cause for concern. However, in many cases strings are attached. Universities are not receiving free money and research is often influenced by the donors.

A BRIEF HISTORY

The uneasy relationship between big business and universities is nothing new. In 1951, the Massey Royal Commission on the Arts, Letters and Sciences warned that commercial influences endangered the university's moral and intellectual purposes. The Commission advised that public money be used to strengthen the independence of universities. The federal government responded

by granting \$7 million to higher education. This figure increased to \$99 million in 1966 and up to \$628 million in 1970.

By the mid-1970s though, universities were forced into a position of restraint. A nation-wide economic slowdown combined with a renewal of public sector conservatism slimmed universities' budgets. In spite of scaled back funding, the number of students continued to grow. From 1970 to 1983, enrollment rose at a rate 15 times greater than public spending on post-secondary education.

At the same time, business prospects were not faring well. Profit margins were slipping and the early stages of globalization saw competition stream in from abroad. Companies recognized the potential benefits of partnering with the academic world. In what has been described by some scholars as a "marriage of convenience," financially strapped universities associated themselves with technologically poor businesses.

TRAFFICKING IN INTELLECTUAL PROPERTY

What had began as an innocuous partnership between businesses and universities developed into an aggressive policy. Neil Tudiver, a professor of social work and author of a recently published book *Universities For Sale*, coined the term "trafficking in intellectual property" to describe this trend.

Traditional universities produced knowledge through research and distributed it freely through publication and teaching. The new corporate university views "knowledge as intellectual property, a commodity to be bought and sold," according to Tudiver.

The knowledge and research of academics may have profit potential, particularly in areas such as engineering and health sciences. Professors are encouraged, sometimes even pressured, to patent their work before anything is made public. When the work is sold, both the professor and the university benefit financially.

Universities have also tried to help academics make links with industries in order to fund of projects. Many professors, like

Dr. Hojatollah Vali of the Department of Anatomy and Cell Biology, believe these links are important.

"To some extent we need to go to corporations and industry. We are using taxpayers' money to conduct research and industries may eventually use our data without contributing anything," said Vali. "Getting industry support is positive."

Perhaps the federal government pushes academics towards the business world even more strongly than universities. An expert panel on the Commercialization of

not be profitable, while encouraging research that makes money for the private sector but may be trivial," said Graham.

PRIVATE VS. PUBLIC INTEREST

Peter Desbarats, the former Dean of Journalism at the University of Western Ontario, admitted last June in the *Globe and Mail* that he was constrained by corporate interests. As Dean, he had refused to comment on Rogers Communications' controversial takeover of Maclean Hunter, publish-

ing the consequences of her actions. When Apotex complained, she was demoted by the hospital, although a public outcry eventually restored her position.

Professor Malcolm Baines, from the Department of Microbiology and Immunology, believes it is incumbent upon academic researchers not to sign contracts that are unduly binding in what they can and cannot do. Nevertheless, pressures from the university and granting agencies are frequently considerable. "It's almost being forced into a deal with the devil in some cases," said Baines.

McGILL AND THE CORPORATE FUTURE

Donations by corporations and other private sources made up 48% of the operating budget at McGill last year. Consequently, it is less dependent on big businesses than many other Canadian universities. Still, 15% of the McGill's funding comes from corporations. Two-thirds of this is earmarked for research. Professors must be wary of the influence this has.

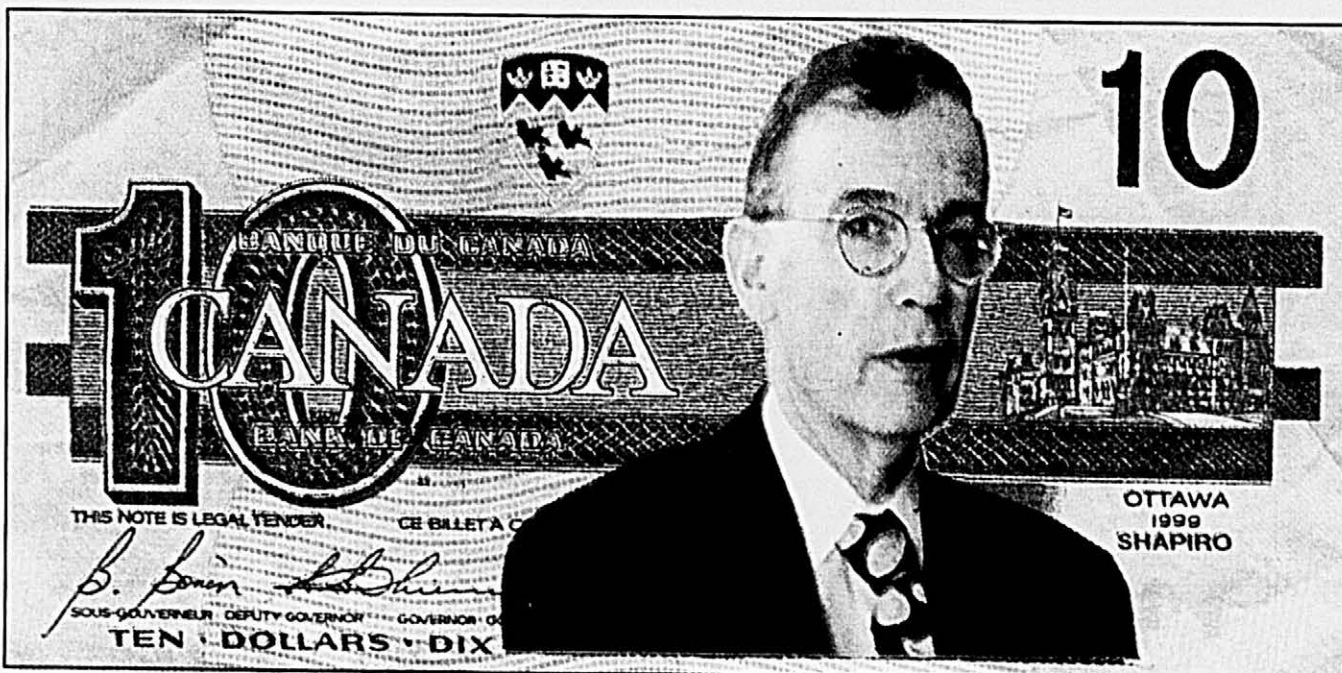
In principle, McGill is supposed to only accept industry research contracts that are truly research oriented and not the humdrum work of industry professionals. Also, contracts are never signed if the final word on publication is not given to the University.

These mechanisms, however, are never air-tight. McGill does not see all clinical research contracts, nor does it have a handle on its "employees" the way the private sector does. It is very easy for professors, like Dr. Olivieri, to sign contracts without authorization from the university. It is also reasonable to assume that the corporate presence on the Board of Governors and in other areas of the University (for example, Sony's seat on the

Faculty of Music curriculum committee) has limited the freedom of McGill academics to publicly criticize industry.

The federal government anticipates a surplus of \$10 million in its next budget. If funding for post-secondary education increases, a slight reversal in the commercialization trend is possible. Academics may receive more from granting agencies, but they would still be expected to collaborate with industry in research.

"I think that a university has to be able to serve the broadest community possible. It is moving towards serving the most powerful of the community: the corporate and wealthy sectors," said Tudiver. "We will lose a key resource of a democratic society if this continues. Without independent, autonomous monitoring of industry, industry is free to do what it wants."



Graphic by Sally Warner

“Academia's fruits, once held to be part of the public domain, are increasingly treated as privately owned, marketable goods.”

University Research was tabled last May for the Prime Minister's Advisory Council on Science and Technology. The panel recommended that universities, via tenure and promotion policies, encourage faculty to engage in commercially viable research. As well, the report suggested that federal granting councils consider profit potential as a criterion in awarding research grants.

In his recent Speech from the Throne, Prime Minister Jean Chrétien restated the priority of making money from intellectual property. The government will "find new markets for new products and services developed through research by universities," said the Prime Minister.

Encouraging professors to work with industry can lend a practicality to their research that is positive. As well, it is only fair that academics can derive some profit from their discoveries in areas like engineering. The question is to what extent should universities pursue these corporate objectives.

Current levels of commercialization may threaten research in the humanities and the social sciences according to the Canadian Association of University Teachers' President Bill Graham. "[Commercialization] jeopardizes socially and culturally valuable research that may

er of Maclean's magazine, in 1995 because Rogers had endowed his Faculty of Information Studies with \$15 million.

When corporations fund university research, certain directives and stipulations may be issued - a most serious infringement on academic freedom. This has been

seen in profitable areas of research, such as the health sciences. With the health sciences, public interest lies with research that benefits the entire population and the health system. Commercial interest lies in making profit from products, regardless of their contribution to the health of society at large.

The story of Dr. Nancy Olivieri is a clear example of the conflict inherent to a partnership of these opposing interests. Olivieri worked in the early 1990s at Toronto's Hospital for Sick Children studying a drug for the treatment of thalassemia, a rare blood disorder. She was funded by the pharmaceutical giant Apotex and had agreed not to publish her results without their consent. She discovered that in the long-term the drug was not beneficial and, in some instances, was even harmful.

Dr. Olivieri published her results without the permission of Apotex. She believed it was unethical to hold back her findings and soon

The Progression of Mexican Modern Art

MMFA's latest exhibit an example of cultural free trade

BY GABE FLORES

"The Syndicate of Technical Workers, Painters, and Sculptors directs itself to the native races humiliated for centuries; to the soldiers made into hangmen by their officers; to the workers and peasants scourged by the rich; and the intellectuals who do not flatter the bourgeoisie...Art must no longer be the expression of satisfaction which it is today, but should aim to become a fighting educative art for all."

These words said by David Alfaro Siqueiros, convey not only his own views of the role of art, but that of the majority of Mexican painters, whose works are now on display at a new exhibit at the Museum of Fine Arts.

Silently presiding over the Mexican Modern Art exhibit are four indigenous pieces of Aztec art. Relegated to a corner of the exhibition, they serve to remind us of how little progress has been made since the Spanish conquests. Jose Clemente Orozco's *The Conquest*, an example of early modernism is a depiction of the metal-clad, sword-wielding conquistadors leaving few remnants of the original inhabitants of Mexican soil.

And yet the displacement of campesinos continues. Chiapas. The Zapatistas. Only in 1917 did social reform, under the pressures of Emiliano Zapata for agrarian reforms arrive. Only then does the Modern Mexican Art period, replete with the social conscious works of Diego Rivera, Xavier Guerrero, and José David Alfaro Siqueiros come alive in the cavernous exhibition galleries.

The catalogue accompanying the exhibit states that, "the year 1900 has been chosen as the point of departure for an exploration of the artistic milieu in Mexico, well before the outburst of the Revolution in 1910." At best an overstate-

ment, the time between the turn of the century and 1920 was tumultuous, with the Mexican art movement in flux, with Gerardo Murillo uniting with Rivera in forming a league of independent artists. Murillo's works are strongly influenced by the Symbolist and Post-Impressionist movements that characterized culture at the time in Europe. In fact, Murillo's *Bathers* (1902) is eerily reminiscent of Degas' or Gauguin's works.

But in borrowing styles from Europe, Mexican artists were still in the clutches that once held their ancestors captive. They were still dependent on the knowledge Rivera, Roberto Montenegro and Angel Zarraga, all of which brought back the most recent techniques and latest trends.



David Alfaro Siqueiros *The Aesthetic in Drama* (1944)

What was sorely needed was a Mexican identity. The poet Octavio Paz, placed modern Mexican art in context by stating, "the Revolution was at once a turning up of the subsoil of Mexico's history and an attempt to move our country definitively into the modern age...it means taking one's place

within a given universal tradition."

And so the exhibition winds through a cursory history of the beginnings of a Mexican art establishment. The start of Open-Air Painting Schools in various departments around Mexico allowed the medium to expand its reaches to the people of the countryside, especially in Coyoacán, where Fernando Leal and Francisco Diaz began documenting Mexico's indigenous people. The artists turned out countless portraits of dark-skinned indigenous subjects in typical attire—white trousers, huaraches, sombreros in short brushstrokes, all recognized as emblems of Mexico.

Fernando Leal, Ramón Alva de la Canal, and Fermín Revueltas were instrumental in bringing indigenous art to the forefront of Mexican art, save for the fact that in those quickly changing times, their altruistic attitude was outshadowed by the fervent nationalist times.

THE ¡30-30! PAINTERS

Uncertainty in art circles reigned at the same time president-elect Alvaro Obregon was assassinated in 1928. An instability in Mexico's government was mirrored by the pervading ambiguity in art circles. Struggling over the control of the Escuela Nacional were two schools of artists, those faithful to the Academy and the leaders of the mural movement and advocates of the informal art schools.

Eventually, in what was a foregone conclusion, the directorship of the Academy went to Manuel Toussaint, a bourgeois art critic with little connection to the advances made by the Open Air Art Schools and the grassroots cultural policies that channelled the creativity of the trabajador and gave peasant artists a means of expression.



José Clemente Orozco *The Conquest* (1938)

The leaders of the mural movement and the group spearheaded by Fernando Leal, became known as the ¡30-30! Painters. They used manifestos, some of which are on display, to proclaim their stand as artists and show aggressive attitudes towards the establishment.

FRIDA KAHLO

The caption on the gallery featuring Kahlo's work could not have been further from the truth. It reads, "Frida Kahlo needs to be approached through her painting and not by dwelling on her turbulent past." One of the most difficult artists to define, Kahlo's enigma is what forms her appeal. Biographers call her painting a "tool for emotional survival", especially after a traumatic street-car accident that sparked a fury of painting, most of which is in the hands of private collectors and the Mexican government.

Kahlo's progression to the Surrealism significantly diverged from the work of her husband, Diego Rivera. It symbolized the

progress Kahlo made for Mexican art. Unfortunately, Kahlo's work on display at the MMFA is but a low-end sampling. However, even as one of the better-known artists in the exhibit, it serves as a reminder that Kahlo is only a step in the progression of Mexican Modern Art. She introduced the Surrealist style in the same fashion her husband came back from Europe with Cubism.

EARLY MODERNISM

The final gallery of the exhibit shows works up until 1950. Early modernism in Mexico was characterized by more works depicting the horrors of the conquests, yet featured the works of Rivera's later years. Jose Clemente Orozco's *The Conquest* (1938) was a response the Siqueiros earlier works featuring the same theme. Rivera gave Mexico's indigenous peoples, peasants, and working class a pride of place in shaping modern Mexico.

Distinction from outer influences was the original goal of the Modern Mexican Art movement. Forming their own identity and leaving behind the events of 400 years past begs the question of where Mexican art is today. Dali-esque works by Carlos Orozco Romero and Maria Izquierdo as late as the mid 1940s pointed to a continual European influence. However, works by Manuel González Serrano and Agustín Lazo point to the Mexican art that would come to characterize the rest of the 40s and 50s.

Mexican Modern Art, 1900-1950 runs at the Montreal Museum of Fine Arts until February 6, 2000 in the Jean-Noël Desmarais Pavilion. (1380 Sherbrooke Street West) For museum hours, call 285-1600

CD REVIEWS

The Battle Of Los Angeles Rage Against the Machine (Sony)

Despite having released only two albums, Rage Against The Machine have attained almost legendary fame in the music world. Lyricist Zach De La Rocha and his cohorts have taken to their status as standard-bearers of the 90's youthful anti-establishment rebellion. As a result, most people who buy Rage albums or merchandise are also buying into their image—whether they actually understand the political and social commentary is a different matter. At any rate, the medium is certainly not the message when it comes to Rage Against The Machine. Which means it's okay if their latest album, *The Battle of Los Angeles*, does not contain anything, musically speaking, which we have not seen from Rage before. If anything, it's blander than the previous albums, most likely in a conscious attempt to garner more radio play in order to disseminate to a wider audience. There are, however, a few surprises, and Tom Morello has picked up a few new guitar tricks for our benefit

over the past four years. For example, on "Voice Of The Voiceless", Morello's guitar sounds very much like a bagpipe. This interesting effect works well in creating a more solemn atmosphere for the whole track. Lyrically, it ranks stronger than the first two albums. The songs on this album are more effective in the use of vivid imagery to convey their message. Whereas Rage tracks had previously been lyrically straightforward and prosaic, some songs on *Battle* have a fair degree of poetic merit, aptly depicting horror scenes of war, injustice, and oppression. Overall, this album is a pretty solid piece of work. Worth buying,



if only because it's their first album since 1996. Although it probably won't produce a bona fide hit like 1992's "Killing In The Name", Rage fans won't be disappointed.

—James Yap

Declassified Groove Collective (Shanachie)

Groove Collective is superfly. Their fusion of funk, hip hop, jazz, and Afro-Cuban sound makes for a club sound reminiscent of any coke-infused New York City dance floor of the 70s.

Declassified, their fourth album, comes on the heels of the critically acclaimed *Dance of the Drunken Master*, and is a continuation of the feel-good, dance-your-hearts out vibe. Although the band's journey across the musical spectrum has earned them rave reviews and a strong, loyal following, it has not been without stumbling blocks for the ten-member group. "We have plenty of arguments, but we manage to work it out. We try to be democratic," says drummer Genji Sirasi. No less a problem for the group is having each member distinguish

themselves from the collective sound, both on their album and on the stage. Without coming off as a high school jazz band with stiff, step-to-the-front solos, Groove Collective manages to give each member, be it Richard Worth's Eric

piercing trumpet solos point to a talented and versatile horn section. While the Latin influence is evident only on *Sabrosón* and its reprise, *Groove Collective* would do well in emphasizing this sound in their live performance, espe-



Groove Collective

Dolphy-esque flute or Chris Theberge's congas, a chance to come out from the heavily layered sound. In fact, coupled with Jonathan Maron's solid basslines, Theberge's congas form the foundation on which the remaining musicians can weave a tight, ensemble-style funk.

One of the highlights of *Declassified* is their latin-flavoured track, "Sabrosón" (Song For Chuchio [Valdes]). Quick progressions and

cially considering Montreal's affinity for Afro-Cuban, Salsa, and Buena Vista Social Club offshoots.

—Gabe Flores

Groove Collective plays with guest Skyjuice Friday, November 12 at Le Studio 2109 St. Laurent Blvd. Tickets are 20\$ and available at Admission 790-1245.



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The Pride of Baron Byng High School

Mordecai Richler delivers a lecture about growing up in Montreal

BY SARAH WOLKOWSKI

B agels? Smoked meat? It's hard to say which mouth watering delicacy puts Montreal's Jewish community on the map. One thing's for sure: essayist, novelist, screenplay writer, Mordecai Richler has spent a lifetime detailing the most eclectic and eccentric aspects of the people who grew up in the Jewish working class district, better known to most McGill students as the ghetto.

Last Tuesday evening at Pollack Hall, the Jewish Studies department organized a lecture by Richler entitled "Jewish Upbringing in Quebec."

Known for his honest observations and satirical style, Richler was one of the first authors to describe the Canadian experience with a distinctively urban twist.

Richler's portrayal of his formative years hasn't always been appreciated by the Jewish community of Montreal. Nonetheless, his writing captures the warmth, squalor and uniqueness of an urban immigrant community that has helped shape the city of Montreal and the province of Quebec.

Mordecai Richler was born in 1931 and grew up on St. Urbain, in the heart of the Jewish ghetto, where immigrant families, escaping the pogroms and shtetls of Eastern Europe, came to settle. The area became known as a Jewish working class quarter, where many took jobs as taxi drivers, clothing factory cutters, junk dealers and ped-

dlers, living in cold water flats. They struggled, built businesses, and helped each other along to provide opportunities for their children in the new golden medina.

Richler attended the Talmud Torah, the local parochial school which focused on the curriculum of the English Protestant School Board in the morning and Hebrew studies in the afternoon. Richler described the already high expectations:



Mordecai Richler

"Striving mothers registered us for kindergarten when we were still underage:

'Birth certificate please?'

'Lost in a fire.'

'You too?'

'He's short for his age.'"

However ambitious the parents might have been, the distractions of the city enticed many youngsters. Richler recounted his

memories of smoking Turette cigarettes (five for five cents) while whistling at older girls, and shoplifting small items from Eaton's. It was by trading a pair of stolen socks that Richler obtained his first pocket novel.

After the rigorous trials of Talmud Torah, Richler moved on to Baron Byng high school with a population that was almost 99% Jewish. Here, Richler and his cohorts distressed many teachers with their pranks, and seemed to spend a lot of time watching girls in tight sweaters.

Too short and gangly to attract the attention of desirable girls, Richler attempted to intellectualize his image by smoking a pipe and lugging around large books of non-fiction. While the ladies at the local lending library were unable to woo him to the fiction section, one librarian brought him a copy of *All Quiet on the Western Front*, which lit the fire, so to speak. Richler found it so compelling that, "...it didn't seem to be written at all - it just flowed." Richler's appreciation for the novel became even stronger when he found out it was banned in Germany. "Obviously Hitler grasped that novels would be dangerous, something I learned when I was 13 years old. He burned them, I began to devour them."

Upon graduation, Richler's low marks didn't qualify him for entrance into

McGill, so he enrolled at Sir George Williams College, now Concordia University. Even with a higher graduating average, Richler may not have made it into McGill. The university had an anti-Semitic quota system that restricted Jewish enrollment. Like many original thinkers, Richler soon quit college and sailed for Paris, leaving behind the "priest-ridden province" and "stagnant backwater" that he called home, and started to write.

The Jewish quotas imposed by McGill were not the only forms of discrimination that drove Richler away. As families began to establish themselves, many rented shacks or small cottages from French Canadians in the Laurentians during the summer months. While never taunted outright, many examples of anti-Semitism were evident. Both the Hotel Chez Maurice and the Laurentian had restricted clientele policies and Richler recounts observing a swastika painted on some rocks along the highway.

Even outside the ghetto, the two communities didn't mix. Richler recounts: "It's surprising that French Canadians and Jews did not get on better, certainly we had a good deal in common. A lust for life, a love of display, a fear for the survival of the momma *kasbon*, French or Yiddish, and a clear conviction that only our society was truly distinctive."

According to Professor Abe Kestenberg, Richler's memories reflected the atmosphere and attitudes of the community

accurately. Many of the names and places mentioned in the lecture triggered distinctive memories for Kestenberg, who grew up in the same community as Richler and attended the same high school. "Being a terrific author," mentioned Kestenberg, "he can articulate a lot of the things I feel." Twelve years Richler's junior, Kestenberg had many of the same teachers and studied with classmates whose pranks were just as foxy as their predecessors.

Richler's discussion dealt with the harsh realities of growing up during the Second World War, in an environment where anti-Semitism was common while always focusing, with gentle humour, on the appetite for life the community adopted.

Many of his stories are already well documented in novels such as *The Apprenticeship of Duddy Kravitz*, and in a small semi-autobiographical collection of short stories, first published in 1969, entitled *The Street*. Richler drew extensively from these previously published accounts throughout the lecture. During the question and answer period, he dispersed any notions that he would be writing an autobiography, but did mention that another children's book is on the way.

In defining his role, Richler stated, "I stuck with my original notion - just to be an honest witness to my time, my place and to write a novel that will last - so I'm compelled to keep on trying."

The Bookshelf

A Father's Deathbed Tales

THE CLOSER WE ARE TO DYING

BY JOE FIORITO
McCLELLAND & STEWART
336 PAGES
\$29.99

Joe Fiorito, an Ontario native, former writer for *Hour*, and current columnist for the *National Post*, has recently published his first book, *The Closer We Are to Dying*. In this powerful debut, Fiorito has proven himself a master storyteller, with memorable, vibrant characters.

The book begins with a phone call; Joe's father Dusty is nearing death from cancer and his mother is telling her son to come and take his turn staying at Dusty's bedside. He then slides seamlessly into the first of innumerable stories in the book, in which his drunken father nearly killed his mother after spending his paycheck on beer. "Not long after my father had tried to strangle my mother," Joe continues, "as though this were an unremarkable event, 'my smallest brother became ill with whooping cough.' And here we are given a tender story, that of

his father caring for a tiny child.

This is the fascinating enigma of Dusty's character—one that Joe details with amazing clarity. Joe's use of anecdotes, legends, and fables about his unusual family offer both insights into Dusty's character and his own.

A myriad of colorful characters appear in these tales—Sylvaggio, the granduncle whose vengeful murder created the need to flee Ripabottoni, Italy for the bush of Canada; Dusty's scheming brothers, like Tony, who tricked his brother Mike into shooting himself in the foot ("I bet you could shoot your boot and the bullet would bounce right off."); and father, Matteo, who fed his unsuspecting brother cat after being given tainted deer meat.

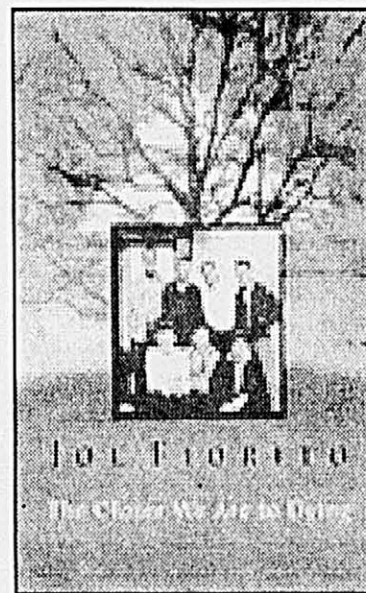
These and many more could easily have been reduced to stereotypes and caricatures, but through his masterful use of objective prose, merely "telling it like it is," Joe draws the reader deep into the stories, creating a sympathy for the characters despite (or perhaps because of) their many shortcomings.

The often cheerful or nostalgic tone to these tales is offset by the very sobering reality of Dusty's imminent death, the concrete thread which binds the story together. Detailing his father's gradual decline, Joe never over-expresses sadness or regret; and the reader feels Dusty's pain through his vivid imagery. The once vibrant and unusual man, who was both a postman and a professional, small-town trombonist, has been reduced to disease and dependence, and this is both gut-wrenchingly tragic and painfully realistic.

Joe's own life story is chronicled in the novel, often as a counterpoint to the stories his father tells. He reveals the story of how his father sold his cherished mutt to a circus performer, and later saw his dog, as promised but never believed, on the Ed Sullivan Show. He also tells of his journey to Italy, to search for memoirs and remnants of his family there. Family itself is of great importance to Joe and his father; they both put much emphasis on loyalty, even honor.

The Fiorito clan's infamy is widespread; when an old man in a bar announces that

he's going to beat him up for being a Fiorito, Joe wonders whether his uncle Frank had beaten him in a brawl, or his uncle Dominic



had borrowed tools and sold them for drinking money. An unfamiliar man stands up and announces, "He's a Fiorito, and that's good enough for me," and Joe recognizes that his family's legacy is more important in

some cases than his own worth.

Joe emphasizes the fact that it is not he that is the storyteller, his father's muttered phrases as he lies dying create a shortcut to the memories of the stories told so many times in his youth, stories Joe knows by heart. "These are not the ravings of a deranged old man on his deathbed," Joe explains, "they are the chapter headings of a life, the instinctive twitches of a storyteller. He is dying to talk; he is dying."

The book is an excellent one, memorable and deeply affecting. Joe Fiorito's prose is sparse but eloquent and clear. The book creates genuine laughter, smiles, and tears. Though women often take the backseat in this novel, the exasperated, exhausted counterparts to their crazy sons and husbands, it is understandable to a degree; in Dusty's mind, the stories of the men are the important ones. Fiorito's debut as an author is a fascinating memoir that will not easily be forgotten by its readers.

-Danielle Hoffman

None of Them Knew They Were Robots

Mr. Bungle warmly welcomed to the Metropolis

BY PETER DOSTAL

Mr. Bungle don't bend to straightforward categorization. One moment they sound like a silky smooth lounge act, and the next, an ear shattering electro-acoustic ensemble. They have managed to combine their metal and ska influences with their classical music training from their university years to produce a surprising mix of musical genres. Their style and instrumentation (varying from horns and guitars to timpani and kazoos) have evolved significantly from their first album to their third. Their recent album, *California*, sticks to standard song formats and thick textures which make what they call a "Californian flavour." A combination of Beach-Boys-style harmonies, high speed hard rock rhythms, and Middle Eastern influenced melody. Mr. Bungle is music for the schizophrenic.

As their styles change and with song

titles like "My Ass is on Fire" and "Ma Meeshka Mow Skwoz," it becomes difficult to take them seriously.

"People are always asking me if I'm a fan of Frank Zappa. But we're not a comedy band like his, we're just trying not to take anything too seriously," said Mike Patton in an impromptu interview before Mr. Bungle's first performance in Montreal.

They toured during the summer and made Toronto their only Canadian date. Unfortunately, the gig ended up being quite a disaster. The venue had a curfew (they turn the club into a DJ dance party - only in Toronto) but the band arrived three hours late. "[That concert] was the big reason we're doing two set shows now. It was too chaotic trying to get everything sorted out in such a limited time. Now, we have much more leeway" explained Patton.

The Montreal concert ended up last-



Mr. Bungle's not your average band

ing a good two hours with two encores. Except for the cold, Montreal was really agreeing with Patton "I'm really looking forward to the show, it's surprising how much following we have up here. I hear this crowd is going to be crazy." He was correct in every respect.

The venue was packed with a mixture of Montreal's oddest, many wearing masks (a homage to their earlier years when they would perform in disguise) and Hawaiian shirts (along with the lounge/cheesy theme). Patton was in full form and came off as a true rock star. Flailing wildly, jumping high into the air and bending back at gravity defying angles.

Many of the older Mr. Bungle songs were revamped for the tour giving a whole new life to the material. Probably one of the most impressive parts of the show was when they managed to pull off some of their most seemingly unperformable songs. "We didn't write the songs with performance in mind. It was really difficult to figure out how to perform them, we ended up needing about a dozen samplers," Patton explained.

A tradition for Mr. Bungle has been to

do covers of their favorite songs, especially obscure ones. They managed to get about four covers in, including "Drug Me" by the Dead Kennedys. They ended their first set with one of their techno-flavored songs, which finished off with some of the heaviest bass drone imaginable. A very fitting conclusion that was outdone only by the encores.

Having thoroughly buttered up the crowd, they jumped into a final cover and then finished with a song called "Mary Go Bye-bye" a rarely played song that features all the extremes of Mr. Bungle. It starts R&B, breaks into a fast death metal riff and then closes as a soft ballad.

Just as they begin to leave the stage I get close enough to read a large sticker on Mike Patton's keyboard: "For a small town you sure have got a lot of assholes". How sweet, he really does love us.

Men in High Places

Insider explores tobacco lawsuits

BY JOHN AUERSBURG

I knew I was in for an interesting evening when I pulled out the press kit for the new Michael Mann film *The Insider*, which tells the story of lies and manipulation of the public by the tobacco industry. Mickey Mouse smiled and waved to me from the top left corner. That's right, Buena Vista, a division of The Walt Disney Co., released the movie. This is the kind of mind-boggling contradiction that makes America so fascinating.

The movie stars Al Pacino as real-life 60 Minutes segment producer Lowell Bergman, Russell Crowe as whistleblower Jeffrey Wigand, and veteran Canadian actor Christopher Plummer as the famous journalist Mike Wallace. Wigand, a research scientist recently fired from a tobacco company, has information that can potentially bring the whole industry to its knees. Bergman is an experienced left-wing journalist who wants to help him get his story out and Wallace wants to conduct the interview. But the powers that be are prepared to go to great lengths to stop them.

Since this is a true story, and happened only 4 years ago, even the most TV-brain-fried memory spans should remember the outcome. The interest then lies in how the director spins the meaning of the whole incident.

Michael Mann orchestrates a story heavy with information, people and locations, and makes every scene feel distinctive and necessary. At 2 hours and 40 minutes, that's no easy task. When Wigand realizes his boss' warnings to keep silent are veiled threats against his life, Mann, with a master's touch for framing and editing, makes us feel the character's sense of entrapment. He repeatedly, he shoots characters in front of windows on the top floors of tall buildings, to convey the power these men have and to give the impression that important things happen high above our heads without our knowledge.

Though there are many great actors in

juicy supporting roles, the male heavy cast is a drawback of the film. True to his name, Michael Mann makes men's movies — men fighting, men talking, men struggling with their demons, and most significantly here, men bonding. Only two women step out of *The Insider* wallpaper, Jeffrey's wife and a ball-breaking network executive.

The film has more on its mind than "how an ordinary American risked his life to tell us the truth." One of the first things they teach you in an introductory communications class is that the term "free press" is fictional. As long as rich people own news agencies, it will never exist. This is the movie's central theme. *The Insider* refers not only to Wigand's relationship to the tobacco industry, but to Bergman's position at CBS. Pacino's character, a one-time radical journalist who studied under the Marxist Herbert Marcuse in the 1960s, is painfully aware of his compromises as a network employee. When the axe finally falls and the corporation makes an unprecedented decision to censor its news division, Bergman realizes he has sold-out his new friend Wigand.

The film, then, through the journalist's inner struggle, wonders about its own existence as a Disney product. This is exactly the kind of self-awareness I hoped for, but never expected Mann would or could suggest. As I sat in the theatre and looked around me, I wondered if any of this might be sinking in or if it was, to paraphrase a line of dialogue, "just something to do on a Sunday night." Could a film, even if 20 million people watch it, make any kind of difference? Did Jeffrey Wigand's information about Big Tobacco change anything when it aired on national television? Four years later, everywhere I look, people are puffing away — oblivious or too addicted to care. Either way, it's the CEOs at companies such as Philip Morris et al. who sit high above, counting their billions, that are laughing at us all.

Movie Review

More Importantly, the Poetry

BY JONAH GINDIN

For some reason whenever I think of Jack Kerouac, Johnny Depp never comes to mind. Evidently Chuck Workman and I don't have a lot in common. Dennis Hopper and John Turturro, playing William Burroughs and Allen Ginsberg respectively, join Depp in Workman's new feature length documentary, *The Source*. Most of the film is an artful combination of archive footage and from recent interviews from the core beat writers, along with some parodies from

insight into the lives and experiences of the beats, *The Source* is about poetry. The film is full of clips of the poets reading their own and each other's work. Hearing the emotion behind the poets words, particularly when they read their own work, is an enriching and rare opportunity. These original clips give the viewer a comprehensive taste of beat poetry. Unfortunately, aside from the dramatic readings, the film falls flat. Except for the latter half of Turturro's monologue they are read in an agonizing-



Bob Dylan showing Ginsberg some guitar chords

sources such as *The Flintstones* and *Saturday Night Live*. Using period footage the film follows the first beats, Jack Kerouac, William Burroughs, and Allen Ginsberg (who himself appears most often throughout the film, acting as our tour guide) from their innocent beginnings in New York in the 1940s. Ginsberg recounts their journey in saying, "The international bohemian life of the Fifties, the San Francisco and West Coast cultural renaissance, the hippie and political and spiritual movements of the 60s and 70s, and the important and inevitable presence of the Beat influence today."

This is by far the most powerful part of the film. However, more than a mere

ly stereotypical beat style, complete with penetrating gazes and drug-induced lolling heads. These readings don't reveal anything about the inspiration or emotions behind the poetry, nor do they inspire an appreciation of the poets work because the viewer is constantly aware that it is a production. If the archival footage was not complete enough, perhaps present-day beats could have been featured in the dramatic readings instead of famous actors.

Despite this shortcoming, *The Source* inspires an appreciation of beat culture's importance even 50 years after its beginnings.

The Source is now screening at Cinema du Parc.

From Allen Ginsberg's "Howl":

"...who drove cross-country seventy-two hours to find out if I had a vision or you had a vision or he had a vision to find out Eternity...Who demanded sanity trials accusing the radio of hypnotism and were left with their insanity and their hands and a hung jury, who threw potato salad at CCNY lecturers on Dadaism and subsequently presented themselves on the granite steps of the madhouse with shaven heads and harlequin speech of suicide, demanding instantaneous lobotomy...."

Haiku poems by Jack Kerouac:

Missing a kick at the icebox door
It closed anyway.

Shall I say no? -
fly rubbing its back legs.

Those birds sitting out there
on the fence-
they're all going to die.

Scene Locally will return next week in

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Spark it up

BY AUDREY WOBHENHORST

Women's Studies students at McGill often have mixed feelings about their program.

Comparing their course selection to other Women's Studies departments at other Canadian universities, McGill Women's Studies students sometimes feel frustrated. Women's Studies only became a Major in 1997 and there is still no Honours program. As well, this year Women's Studies has lost two talented professors: English professor Karin Cope and retiring sociologist Peta Tancred.

Several students have taken on the challenges by forming the Women's Studies Student Association (WSSA). Begun a year ago as part of the mandatory Women's Studies Seminar, the WSSA was founded in response to a perceived lack of cohesion among its students.

One of the projects which three students in the Women's Studies Seminar have created is a fundraiser for the Montreal Native Women's Shelter called

Spark, taking place Thursday, November 11 is at The Old Dublin Pub. The evening will bring together a variety of Montreal performers. Among others, the program will include the McGill Improv, jugglers, CKUT DJs. As well, they will be featuring a variety of singer/songwriters

and bands. The event will also screen clips from a lesbian porn produced by McGill students.

Spark has been organized with the mission of the WSSA in mind by making the event as inclusive as possible. The organizers strategically selected an off-campus venue and have made a concerted effort to reach out to all other Montreal universities.

WSSA Publicity Coordinator Tara Lemay believes that events such as Spark can unite the disjointed feminist community.

"Feminism has been historically exclusionary. The WSSA is interested in promoting a progressive and inclusive feminist ethic," said Lemay. "Being interdisciplinary makes it difficult to get anyone together and have a sense of community and that's why having events where everyone is welcome is so important."

Spark will be taking place at The Old Dublin Pub, 2nd floor, 1219A University, Thursday, November 11th starting at 9 p.m. Cover is \$3. For more information or to become a member on the WSSA Listserve, e-mail mcgill_wssa@hotmail.com.

...endnotes

SSMU UNCLEAR ON MORALITY

It appears that the Students' Society is not quite sure if murder, torture and persecution are bad. How else can their reluctance to take a stand on the extradition of Augusto Pinochet be explained? Some have argued that a letter from a Canadian university wouldn't mean much in the scope of international affairs. Of course this is true, but this fact only makes our leaders look worse. A simple letter saying that, yes, a corrupt dictator should be brought to trial seems to be too much for the Students' Society. Aside from Conrad Black, Maggie Thatcher and other close friends of the General, there is a consensus that this murderer should be tried. If the SSMU cannot show enough backbone to throw in a few words of support for justice, one wonders how they can debate matters of actual complexity.

-Ben Errett

TORONTO REAFFIRMS LOSER REPUTATION

Friday's Globe proved a fact most Montrealers already knew: Toronto is a city of losers. A majority of Hogtowners prefer sleep to sex, including 44% of Toronto males. In addition, they're worried about the state of their nightlife, with 47% saying it could be better and 8% of respondents proclaiming that it is in need of help.

Is Toronto really that bad? Between a mayor who brags about his hairplugs, having all the country's fat cat bankers and its complete lack of geography, Toronto is reason enough for anglophones to vote Oui in the next referendum.

-Matt Davison

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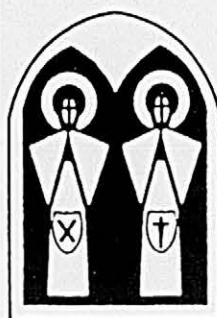
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